SMART'S

MANUAL

OF

FREE GYMNASTIC

AND

DUMB-BELL EXERCISES.

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CINCINNATI:
ENT, WILSON & HINKLE.
ICAGO: COBB, PRITCHARD & CO.
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A MANUAL

OF

FREE GYMNASTIC

AND

DUMB-BELL EXERCISES:

FOR THE

SCHOOL-ROOM AND THE PARLOR.

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No. 1871
WASHINGTON

By JAMES H. SMART,
OF THE TOLEDO SCHOOLS.

"The true educator sees in the present public interest in Physical Education, a promise and a hope."—*Dr. Lewis.*

CINCINNATI:
SARGENT, WILSON & HINKLE.
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OPINIONS OF EDUCATORS.

"Resolved, That gymnastic training should be introduced into all the schools of the State, and made as indispensable in the daily routine of duties as the other exercises of the school-room.

"Resolved, That Free Gymnastic exercises, calculated to secure a symmetrical development of the body, may be made successful without any loss of time or progress on the part of the pupils in their attainments, and that teachers, by the use of a cheap manual, will find no difficulty in awakening interest in this indispensable branch of education."—*Resolutions adopted by the Ohio State Teachers' Association, at Cleveland, July*, 1863.

"Free Gymnastics are of great value in forming the habits of the body in the young. The experiment of Free Gymnastics has proved a decided success in the schools of Cincinnati."—Lyman Harding, *Supt. of Cincinnati Public Schools.*

"As to the practicability of making physical exercises a part of our system of public instruction, I entertain no doubt."—John D. Philbrick, *Supt. of Boston Public Schools.*

Entered according to Act of Congress, in the year 1864, by
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PREFACE.

To THOSE who have seen the wan cheeks, stooping shoulders, and sunken chests of the school-children of to-day, no argument, proving the necessity of physical culture, need be made.

A system of education is not complete unless it provides for physical as well as mental and moral training. Our educators are seeking a reform in this matter. "A sound mind in a sound body," are the words for the hour.

The few School Gymnasiums we have are doing a great work, and are an honor to those by whose liberality they were established. Would that there were more of them. But the thousands of our common-school children, to whom these institutions are inaccessible, are in need of this culture.

Teachers are introducing Free Gymnastic exercises into their schools. A demand is created for a Text-Book adapted to their wants, and within their reach. This demand it is the object of the present work to supply.

The exercises in this Manual are adapted to *every-day* use in the school-room or parlor. Daily lessons should be assigned, and learned by the pupils. They should be required to thoroughly master the theory of the movements, their character, order of succession, number, etc., before class-practice is called, so as to be prepared to derive the utmost advantage from the teacher's direct instruction. It would be desirable, also, to require them to *practice*, by themselves, the

exercises assigned, and thus acquire ease, grace, and correctness of movement, prior to appearing before their teacher and class-mates.

These exercises have been used by the author, in schools and in private classes, for five years. It has been found that their systematic use tends to develop the muscles of the body and upper extremities, to enlarge the chest, strengthen weak lungs, and remove tendency to consumption; to correct malposition of the head and shoulders, invigorate the whole system, and give a natural and graceful carriage to the body.

Great advantage is also gained in the discipline of the school. A few minutes spent in a vigorous exercise, accompanied by some soul-stirring music, will be more effective in removing idleness and mischievousness, and in clearing away clouds that often settle upon pupils and teacher, than any punishment that may be inflicted. Dull eyes grow bright, heads no longer ache, a reform has been effected, healthy and lasting, and more real *work* is done in the next hour than would, without these exercises, have been accomplished in two.

The different movements in each series are arranged so as to be easily remembered, and will interest the performer and please the beholder. Most of the exercises are adapted to tunes of even measure. The piano or violin is a good accompaniment: a drum answers the main purpose.

For the physiological effect of the movements, reference may be made to Dr. Lewis's new works—books that ought to be in the hands of every teacher.

J. H. Smart.

High-School Building,
Toledo, O., *May*, 1864.

FREE GYMNASTICS.

STANDING POSITIONS.

EXERCISES FOR THE CHEST.

FIRST SERIES.

POSITION:—Stand erect with heels together and on the same line; toes turned equally out, and forming with each other an angle of 60°; knees straight without stiffness; shoulders square and falling equally; arms hanging naturally by the side with elbows near the body; hands firmly closed; head well set, and eyes directly to the front.

At the word of command, the pupil should, in this and in the following exercises, take the positions *promptly*, with *decision*, and in *perfect time*.

1. Right hand on chest. Fig. 2 (s).
2. Right arm extended horizontally in front. Fig. 2 (b).
3. Same as No. 1.
4. Position. Fig 3 (a). Repeat 1, 2, 3, and 4, four times.
5. Left hand same as right in No. 1.
6. Left arm same as right in No. 2.
7. Same as No. 5.

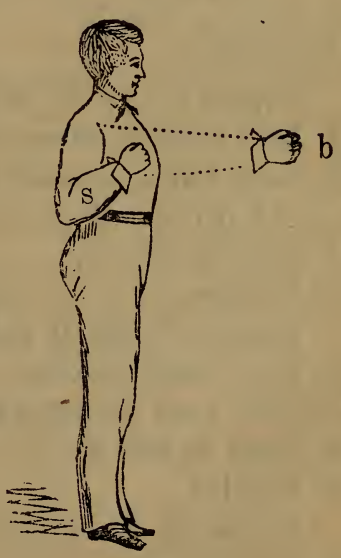


Fig. 2.

8. Position.
   Repeat 5, 6, 7, and 8, four times.
9. Both hands on chest. Fig. 3 (d).
10. Both arms extended horizontally, and parallel in front.
11. Same as No. 9.
12. Position.
    Repeat 9, 10, 11, and 12, four times.
13. Right hand on chest. Fig. 3 (d).
14. Right hand extended horizontally to the right. Fig. 3 (c).

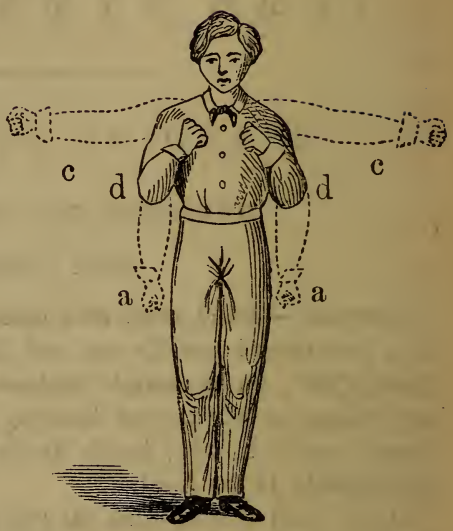


Fig. 3.

15. Same as No. 13.
16. Position.
    Repeat 13, 14, 15, and 16, four times.
17. Left hand on chest. Fig. 3 (d).
18. Left hand extended horizontally to the left. Fig. 3 (c).
19. Same as No. 17.
20. Position.
    Repeat 17, 18, 19, and 20, four times.
21. Both hands on chest. Fig. 3 (d).
22. Both arms extended horizontally. Fig. 3, (c).
23. Same as No. 21.
24. Position.
    Repeat 21, 22, 23, and 24, four times.
25. Right hand on chest. Fig. 4 (d).

26. Right arm extended perpendicularly. Fig. 4 (b).
27. Same as No. 25.
28. Position.

    Repeat 25, 26, 27, and 28, four times.
29. Left hand on chest. Fig. 4 (d).
30. Left arm extended perpendicularly. Fig. 4 (b).
31. Same as No. 29.
32. Position.

    Repeat 29, 30, 31, and 32, four times.
33. Both hands on chest. Fig. 4 (d).
34. Both arms extended perpendicularly. Fig. 4 (b).
35. Same as No. 33.
36. Position.

    Repeat 33, 34, 35, and 36, four times.

Fig. 4.

SECOND SERIES.

POSITION:—Same as in First Series.

1. Right hand under arm and close to body. Fig. 5 (c).
2. Position, throwing the hand downward forcibly. Fig. 5 (a).

   Repeat 1 and 2, eight times.
3. Left hand under arm. Fig. 5 (d).
4. Position. Fig. 5 (b).

   Repeat 2 and 3, eight times.
5. Both hands under arms. Fig. 5 (c–d).
6. Position. Fig. 5 (a–b).

   Repeat 5 and 6, eight times.

   Repeat from 1 to 6, but with hand open.

7. Both hands on chest. Fig. 4 (d).
8. Both hands on shoulders. Fig. 6 (g–h).
9. Right arm horizontal to the right. Fig. 6 (e).
10. Right hand on shoulder. Fig. 6 (g).

    Repeat 9 and 10, seven times.

11. Left arm horizontal to the left. Fig. 6 (f).
12. Left hand on shoulder. Fig. 6 (h).

    Repeat 11 and 12, eight times.

13. Both arms horizontal. Fig. 6 (e–f).
14. Both hands on shoulders. Fig. 6 (g–h).

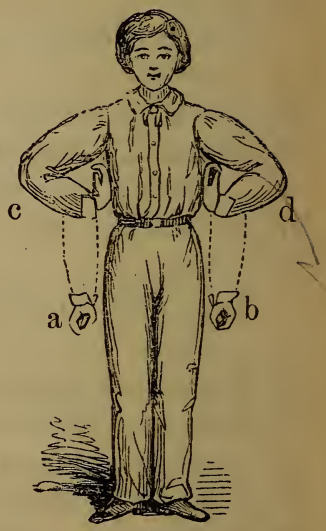


Fig. 5.

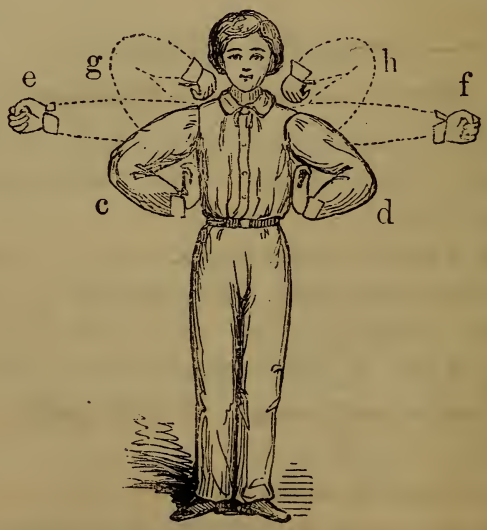


Fig. 6.

Repeat 13 and 14, eight times.

Repeat from 9 to 14, but with hands open.

15. Right arm perpendicular. Fig. 7 (i).
16. Right hand on shoulder. Fig. 7 (g).

Repeat 15 and 16, eight times.

17. Left arm perpendicular. Fig. 7 (j).
18. Left hand on shoulder. Fig. 7 (h).

Repeat 17 and 18, eight times.

19. Both arms perpendicular. Fig. 7 (i–j).
20. Both hands on shoulders. Fig. 7 (g–h).

Fig. 7.

Repeat 19 and 20, eight times.

21. Same as No. 7.
22. Position.

Repeat from 15 to 22, but with hands open.

THIRD SERIES.

Position: — Same as before, but with fingers extended. Fig. 8.

1. Right hand swung to the right, forming with the body an angle of 45° (c), and back to position. Fig. 8.
2. Left hand swung to the left (d), and back to position. Fig. 8.
3. Both hands swung from body (c–d), and back to position. Fig. 8.

4. Right hand swung to the right, forming with the body a right angle (e), and back to position. Fig. 8.

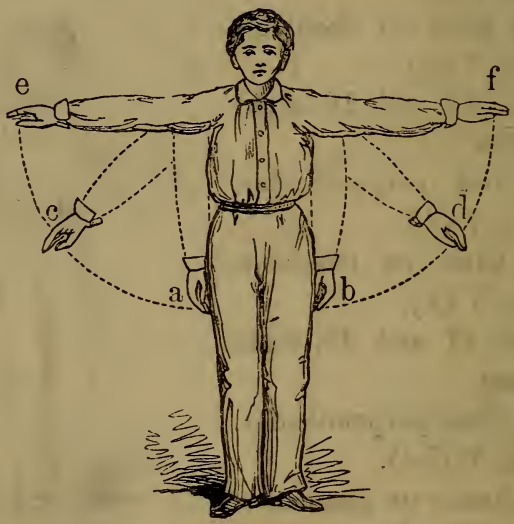


Fig. 8.

5. Left hand swung to the left (f), and back to position. Fig. 8.
6. Both hands swung from body (e–f), and back. Fig. 8.

Repeat each of the preceding eight times.

7. Both hands thrown from body (e–f). Fig. 8.
8. Right hand down to *a* and back to *e*, four times. Fig. 8.
9. Left hand down to *b* and back to *f*, four times. Fig. 8.
10. Right hand up to *g*, Fig. 9, and back to *e*, four times.
11. Left hand up to *h* and back to *f*, four times. Fig. 9.

12. Both hands swung up (g–h) and back (e–f), four times. Fig. 9.

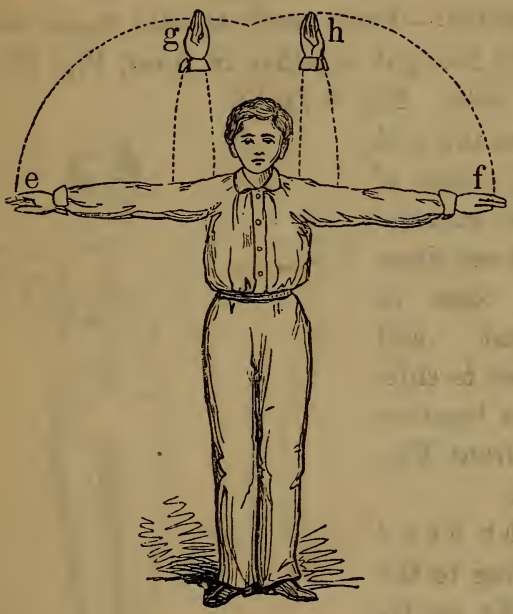


Fig. 9.

13. Both hands up to position *g–h*. Fig. 9.
14. Right hand down to *e* and back to *g*, four times. Fig. 9.
15. Left hand down to *f* and back to *h*, four times. Fig. 9.
16. Both hands down to *e–f* and back to *g–h*, four times. Fig. 9.
17. Both hands at side. Fig. 8.
18. Right hand from *a*, Fig. 8, to *g*, Fig. 9, and back, eight times.
19. Left hand from *b*, Fig. 8, to *h*, Fig. 9, and back, eight times.
20. Strike hands over the head, then down and strike behind the body, sixteen times.

REMARK.—In the above series let the hands describe the arc of a circle, as indicated by the dotted lines.

ARM-SWINGING EXERCISE.

Position:—Erect; hands at side; fingers closed.

1. Hands brought together in front, Fig. 10, and back to side. Fig. 8 (a–b).

   Repeat this and all others of this exercise sixteen times.

2. Clap once in front and back to side.
3. Hands together in front. Fig. 10.
4. Right hand swing to the right as far as possible without twisting the body, and back to 3. Fig. 10.

Fig. 10.

5. Left hand swing to the left and back to position.
6. Both hands swing apart and back, striking together, without bending body. Fig. 10. Good for weak lungs.
7. Swing arms to the right and then to the left, bending the body forward a little. Fig. 11.
8. Clap the hands together before and then behind the body, bending as in Fig. 12.
9. Bend the body forward. Fig. 13.
10. Throw the left hand forward and downward, bringing, at same time, the right as far back as possi-

ble; then throw the right forward, bringing the left back.

Fig. 11.

Fig. 12.

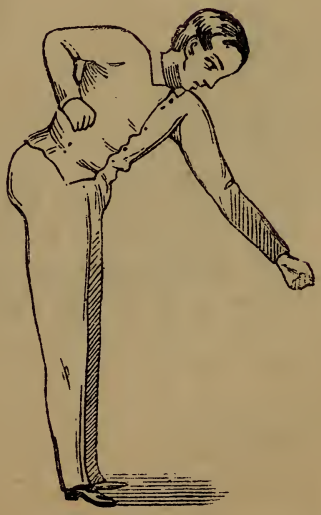


Fig. 13.

11. Right hand describe a circle, moving forward from position. Fig. 14.

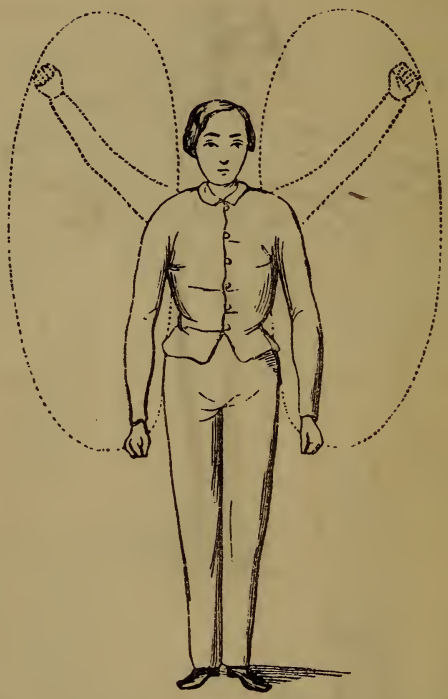


Fig. 14.

12. Right hand describe a circle, moving backward from position.
13. Left hand same as right in No. 11.
14. Left hand same as right in No. 12.
15. Both hands same as right in No. 11.
16. Both hands same as right in No. 12.
17. Repeat 4, 5, and 6, but with body bending forward.

BENDING EXERCISES.

Position: —Erect, with hands on hips, and fingers front.

1. Bend body to the front as far as possible, keeping the knees straight, and back to position, four times. Fig. 15.

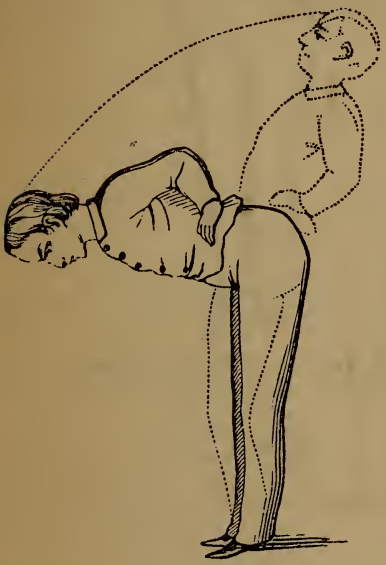


Fig. 15.

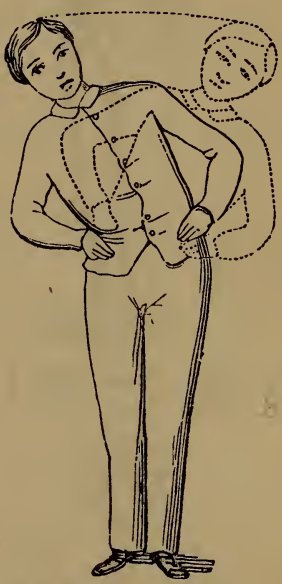


Fig. 16.

2. Bend body to the right, and back to position, four times. Fig. 16.
3. Bend body to the left, and back to position, four times. Fig. 16.
4. Bend body back as far as possible, and to position, four times. Fig. 15.
5. Twist body to the right, and back to position, four times. Fig. 17.
6. Twist body to the left, and back to position, four times. Fig. 17.
7. Twist body to the right.

Fig. 17.

Fig. 18.

8. Pass from No. 7 to No. 6 and back, four times.

Fig. 19.

Fig. 20.

9. Position.

10. Swing the body around in a rotary motion, four times. Fig. 18.
11. Head turned to the right and back to position, four times. Fig. 19.
12. Head turned to the left and back to position, four times. Fig. 19.
13. Head turned from right to left and back, four times.
14. Head bowed in front and back to position, four times. Fig. 20.
15. Head tipped back and to position, four times. Fig. 20.
16. Hands drop to the side with fingers closed.
17. Both arms drawn up and down, four times, as in Fig. 21.
18. Right shoulder up and down, four times. Fig. 22.

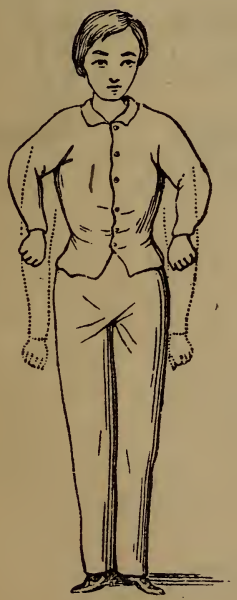


Fig. 21.

Fig. 22.

19. Left shoulder same as right in No. 18.
20. Both shoulders same as right in No. 18.

21. Hands on hips, fingers front.
22. Raise the body as high as possible, standing on tip-toe. Fig. 23.
23. Sink the body down to the floor, still keeping on tip-toe. Fig. 23. One of the best exercises.

Repeat 22 and 23, ten times.

24. Place the hands on the floor.
25. Raising the body slightly by the hands, thrust feet forward and sit down.
26. Hands on hips, fingers front.
27. Bend body to the front, and back to position, four times.
28. Bend body to the right, resting on right elbow, and back to position, four times.
29. Bend body to the left, resting on left elbow, and back to position, four times.
30. Same as No. 10.
31. Same as No. 11.
32. Same as No. 12.
33. Same as No. 13.
34. Same as No. 14.
35. Same as No. 27.
36. Same as No. 28.
37. Same as No. 29.
38. Bend body back and lie down.

Fig. 23.

Remark.—A very pleasing effect may be produced by whistling, humming, or laughing with the syllable *ha*, to the tune "Yankee Doodle" or "Annie Lisle."

39. Spring to sitting position.
40. Draw feet back to a position favorable for springing to a standing position.
41. Hands on floor.
42. Throw body forward and spring to a standing position.

STEPPING EXERCISES.

POSITION:—Stand erect with hands on hips; fingers front.

1. Right foot step forward one pace, keeping the body perpendicular, and back to position, eight times.
2. Left foot same as right in No. 1.
3. Right foot step backward one pace, and back to position, eight times.
4. Left foot same as right in No. 3.
5. Right foot side-step to the right one pace, and back to position, eight times.
6. Left foot side-step to the left one pace, and back to position, eight times.

Repeat from No. 1, with arms folded.

Repeat from No. 1, with hands clasped behind head.

Repeat from No. 1, with arms extended as in Fig. 24.

7. Jump from position, spreading feet as in Fig. 25, and back to position, eight times.
8. Right foot advance in front four paces of nine inches each, and back to position in four steps, four times.
9. Left foot same as right in No. 8.
10. Right foot step backward four paces of nine inches each, and back to position, four times.
11. Left foot same as right in No. 10.

Fig. 24.

12. Right foot side-step to the right, four paces of nine inches each, and back to position, four times.
13. Left foot side-step to the left and back to position, four times.
14. Jump and spread the feet, in four paces, and back to position, four times.

Repeat from No. 8 with arms folded.

Repeat from No. 8 with hands clasped behind head.

Repeat from No. 8 with arms extended as in Fig. 24.

Fig. 25.

WRIST AND FINGER EXERCISES.

POSITION: — Erect, with hands at side, and fingers firmly closed.

1. Right hand twist, as in boring with a gimlet, four times.
2. Right hand open with fingers spread apart, and shut, four times.
3. Left hand twist, four times.
4. Left hand open and shut, four times.
5. Both hands twist, four times.
6. Both hands open and shut, four times.
7. Right arm perpendicular, with forearm horizontal in front.
8. Same as No. 1.
9. Same as No. 2.
10. Position.
11. Left arm same as right in No. 7.
12. Same as No. 3.
13. Same as No. 4.
14. Position.
15. Both arms same as right in No. 7.
16. Same as No. 5.
17. Same as No. 6.
18. Position.
19. Right hand on chest.
20. Right arm horizontal in front. Fig. 26.
21. Right arm bent; arm horizontal and forearm perpendicular.
22. Same as No. 1.
23. Same as No. 2.
24. Same as No. 20.
25. Same as No. 19.

Fig. 26.

26. Position.
    Left hand same as right from No. 19.
    Both hands same as right from No. 19.
27. Same as No. 19.
28. Same as No. 20.
29. Same as No. 1.
30. Same as No. 2.
31. Same as No. 19.
32. Position.
    Left hand same as right from No. 27.
    Both hands same as right from No. 27.

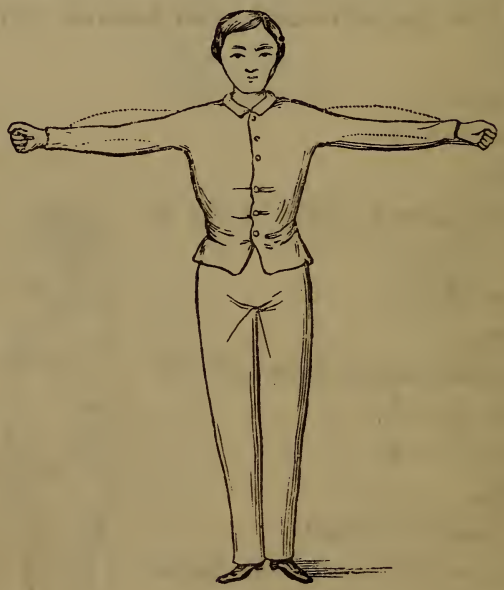


Fig. 27.

33. Same as No. 19.
34. Right arm horizontal. Fig. 27.
35. Same as No. 1.
36. Same as No. 2.
37. Same as No. 19.
38. Position.

Left hand same as right from No. 33. Fig. 27.
Both hands same as right from No. 33. Fig. 27.

39. Same as No. 19.
40. Right arm perpendicular. Fig. 4.
41. Same as No. 1.
42. Same as No. 2.
43. Same as No. 19.
44. Position.

Left hand same as right from No. 39.
Both hands same as right from No. 39.

AN EXERCISE

ADAPTED TO TUNE OF "RED, WHITE, AND BLUE."

POSITION:—Erect; feet parallel and three inches apart; hands on hips with fingers front.

1. Advance right foot four paces of nine inches each.
2. Both hands on chest, fingers closed.
3. Right hand thrown to the front and brought to chest again with force, four times.
4. Left hand same as right in No. 3.
5. Both hands same as right in No. 3.
6. Right hand thrown forward, and, as it is brought to chest, the left thrown forward. Alternate thus four times.
7. Strike hands together in front, eight times.
8. Both hands on chest.
9. Right hand thrown to the right and brought to chest, four times.
10. Left hand thrown to the left and brought to chest, four times.

11. Both hands as in No's 9 and 10, four times.
12. Alternate, four times.
13. Same as No. 7.
14. Both hands on chest.
15. Right hand thrown perpendicularly and brought to chest, four times.
16. Left hand same as right in No. 15, four times.
17. Both hands same as right in No. 15, four times.
18. Alternate, four times.
19. Strike hands together overhead, eight times.
20. Both hands on chest.
21. Both hands on hips.
22. Both hands on chest.
23. Same as No. 7.
24. Both hands on chest.
25. Both hands on hips.
26. Both hands on chest.
27. Same as No. 19.
28. Both hands on chest.
29. Both hands on hips.
30. Step back to position in four paces.
31. Left foot forward, as right in No. 1.
32. Repeat from No. 1 to No. 29.
33. Step back to position in four paces.
34. Right foot step back four paces, and repeat from No. 1.
35. Left foot step back four paces, and repeat from No. 1.
36. Right foot step to the right four paces, and repeat from No. 1.
37. Left foot step to the left four paces, and repeat from No. 1.

AN EXERCISE

ADAPTED TO THE TUNE "YANKEE DOODLE."

POSITION:—Erect; heels together; hands at side with fingers firmly closed.

1. Right hand on chest.
2. Right arm perpendicular.
3. Same as No. 1.
4. Position.

Repeat 1, 2, 3, and 4, four times.

5. Left hand on chest.
6. Left arm perpendicular.
7. Same as No. 5.
8. Position.

Repeat 5, 6, 7, and 8, four times.

9. Both hands on chest.
10. Both arms perpendicular.
11. Same as No. 9.
12. Position.

Repeat 9, 10, 11, and 12, four times.

13. Repeat 1, 2, 3, and 4, once.
14. Repeat 5, 6, 7, and 8, once.
15. Repeat 1, 2, 3, and 4, once.
16. Repeat 5, 6, 7, and 8, once.

BREATHING AND VOCAL EXERCISES.

"PURE air and free exercise are indispensable, and, whenever either of these is withheld, the evil consequences will be certain to extend themselves over the whole future life."

BREATHING EXERCISES.

The following series is a fine exercise for children and for women. Those who have weak lungs should, *after filling* them with air, tap upon the chest with the fingers, so as to force the air into *all* the vesicles. The force of the pressure may be gradually increased. Men may strike upon the chest as hard a blow as they can bear, always *filling* the lungs first. The exercise should be taken every morning.

POSITION:—Erect; hands on hips; fingers front; shoulders thrown back, with chin slightly raised.

1. Inhale and exhale through the nostrils slowly, filling the lungs to their utmost capacity, and without noise, four times.

REMARK.—Weak lungs must not hold the breath too long.

2. Inhale and exhale effusively through the nostrils, four times.
3. Inhale slowly through the nostrils, and exhale forcibly, in four regular puffs, four times.
4. Inhale and exhale slowly through the mouth, four times.

5. Inhale and exhale effusively through the mouth, four times.
6. Inhale slowly through the mouth, and exhale forcibly, in four regular puffs, four times.
7. Inhale slowly through the nostrils, and, holding the breath a moment, exhale explosively through the mouth, four times.
8. Inhale slowly through the mouth, and exhale explosively through the mouth, four times.

REMARK.—In this exercise, a signal for the explosion may be given by the teacher.

9. Inhale quickly through the mouth, and exhale explosively, four times.
10. Inhale slowly and deeply, and beat a roll upon right chest with both hands, and exhale explosively at a signal from the teacher, four times.
11. Same as No. 10, but upon left side.
12. Inhale deeply, and strike upon chest with both hands.

REMARK.—Those having weak lungs must not strike too hard.

13. Repeat the vowel sounds in an explosive tone, filling the lungs before each.
14. Fill the lungs and pronounce the syllable *ha* forcibly, four times.

Repeat No. 14, four times.

15. Fill the lungs and exhale slowly, giving the second sound of *a*, four times.
16. Fill the lungs and exhale as slowly as possible, giving the smooth sound of *r*.

REMARKS.—The last exercises are good ones for clearing the voice. Just the thing for singers.

Many of these breathing exercises may be introduced with profit into any series in the book.

A BREATHING EXERCISE

ADAPTED TO THE TUNE "HAIL, COLUMBIA."

Position:—Erect; hands at side, with fingers closed.

1. Inhale deeply through the nostrils during the first two measures.
2. Strike upon left side of chest with right hand.
3. Strike upon right side of chest with left hand.
4. Same as No. 2.
5. Same as No. 3.
6. Same as No. 2.

   Pass through two measures in performing No's 2, 3, 4, 5, and 6.
7. Exhale through mouth during the fifth and sixth measures.

   Repeat these movements through the tune.

AN EXERCISE

ADAPTED TO THE TUNE "HAIL, COLUMBIA," AND MAY BE PERFORMED WHILE SINGING THE WORDS.

Position:—Stand erect, with hands on hips; fingers front; feet parallel, and three inches apart.

1. Right foot advanced five paces of about six inches each. In performing No. 1, sing two measures or one line of the song.
2. Right hand horizontally in front with left hand on chest; fingers closed.
3. Right hand brought to chest, and the left, at the same time, thrown horizontally to the front.
4. Same as No. 2.
5. Same as No. 3.

6. Same as No. 2.
7. Strike hands together in front, five times, passing through two measures.
8. Right hand thrown perpendicularly, with left hand on chest.
9. Reverse position of hands.
10. Same as No. 8.
11. Same as No. 9.
12. Same as No. 8.
13. Strike hands together five times over head.
14. Bring hands to hips, and step back to position in five paces.
15. Left foot advanced five paces.
16. Same as No. 3.
17. Same as No. 2.
18. Same as No. 3.
19. Same as No. 2.
20. Same as No. 3.
21. Same as No. 7.
22. Same as No. 9.
23. Same as No. 8.
24. Same as No. 9.
25. Same as No. 8.
26. Same as No. 9.
27. Same as No. 13.
28. Same as No. 14.
29. Hands at side.
30. Both hands on chest.
31. Strike hands together once in front.
32. Same as No. 30.
33. Same as No. 31.
34. Same as No. 29.
35. Same as No. 30.

36. Same as No. 31.
37. Same as No. 30.
38. Same as No. 31.
39. Position.

NOTE.—The movements may be applied to words, thus:

1 1 1 1 1
Hail, Co-lum-bia, hap-py land!
2 3 4 5 6
Hail, ye he-roes! heaven-born band;
7 7 7 7 7
Who fought and bled in free-dom's cause,
8 9 10 11 12
Who fought and bled in free-dom's cause, etc.

SIX MOVEMENTS

ADAPTED TO ACCOMPANY SPELLING AND ANALYZING WORDS, REPEATING THE SOUNDS OF THE LETTERS, REPEATING MOTTOES, DATES, ETC., CLASSIFICATIONS IN GEOGRAPHY, AND MANY OTHER CONCERT RECITATIONS.

POSITION:—Erect; hands at side with fingers closed.

1. Both hands strike against side, elbows straight.
2. Both hands strike on chest.
3. Strike hands together once in front.
4. Same as No. 2.
5. Strike hands together once overhead.
6. Same as No. 2.

The following applications will serve to illustrate:

1 2 3 4 5 6 1
a e i o u oi ou

1 2 3 4 5 6 1
a a, e e, i i, o o, u u, oi oi, ou ou.

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 1
ā ä a̤ ă ē ĕ ī ĭ ō ö ŏ ū ŭ ṳ oi ou

1 2 3 4 5 6 1 2
ā ā, ā ā, ä ä, ä ä, a̤ a̤, a̤ a̤, ă ă, ă ă, etc.

1 2 3 4 5 6
fāte, fär, fa̤ll, făt, mēte, mĕt, etc.

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 2 1
do re mi fa sol la si do si la sol fa mi re do

1 2 3
do do do, re re re, mi mi mi, etc.

1 2 3 4 5 6 1 2 3 4 5 6 1 1 2 3 4 5 6 1 2 3 4 5 6 1
C-o-n-t-e-n-t-m-e-n-t. I-n-t-e-r-e-s-t-i-n-g-l-y.

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1
I-n-c-o-m-p-r-e-h-e-n-s-i-b-i-l-i-t-y.

1 2 3 4 5 6 1 2 3 4 5 6 1
F-r-e-e *free*, d-o-m *dom*, free-dom.

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 2 1
L-i-b *lib*, e-r *er*, lib-er, t-y *ty*, lib-er-ty.

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5
G-y-m *gym*, n-a-s *nas*, gym-nas, t-i-c *tic*, gym-nas-tic,

6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 2 1
E-x *ex*, e-r *er*, ex-er, c-i *ci*, ex-er-ci, s-e-s *ses*, ex-er-ci-ses.

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1
D-a-r-e dare t-o to d-o do r-i-g-h-t right.

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3
O-u-r our s-c-h-o-o-l school i-s is s-t-r-o-n-g strong

4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1
f-o-r for t-h-e the U-n-i-o-n UN-ION.

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6
H o n-o r-i f-i-c a-b i l-i-t i-d i-n i-t a t-i-b u s-q u e-

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 1
t r a n s-m a g-n i f-i-c a t-b a n-d a n-j u-s t-i-t y.

1 2 3 4 5
Hon'or and shame' from no' condi'tion rise ;
6 1 2 3 4
Act well' your part' there all' the hon'or lies.

1 2 3 4
How sleep' the brave' who sink' to rest',
5 6 3 6
By all' their coun'try's wish'es blest'!

1 2 3 4
When free'dom from' her mount'ain hight'
5 6 3 6
Unfurled' her stand'ard to' the air,' etc.

1 2 3 4
Tell' me not' in mourn'ful num'bers,
5 6 3 6
"Life' is but' an emp'ty dream'!"
1 2 3 4
For' the soul' is dead' that slum'bers,
5 6 3 6
And' things are' not what' they seem'.

1 2 3 4 5 6
Connecticut river rises in Connecticut lake;
1 2 3 4 5 6
rises in Connecticut lake; flows southerly,
1 2 3 4 5
flows southerly, between New Hampshire
6 1
and Vermont, etc.

1 2 3 4
Maine, Maine; Augusta, Augusta;

5 6
New Hampshire, New Hampshire;
1 2
Concord, Concord, etc.

REMARK.—"Glory, Hallelujah," "Marching Along," or any tune in even measure may be sung, hummed, or whistled in connection with these movements, by taking them in the following order, viz:

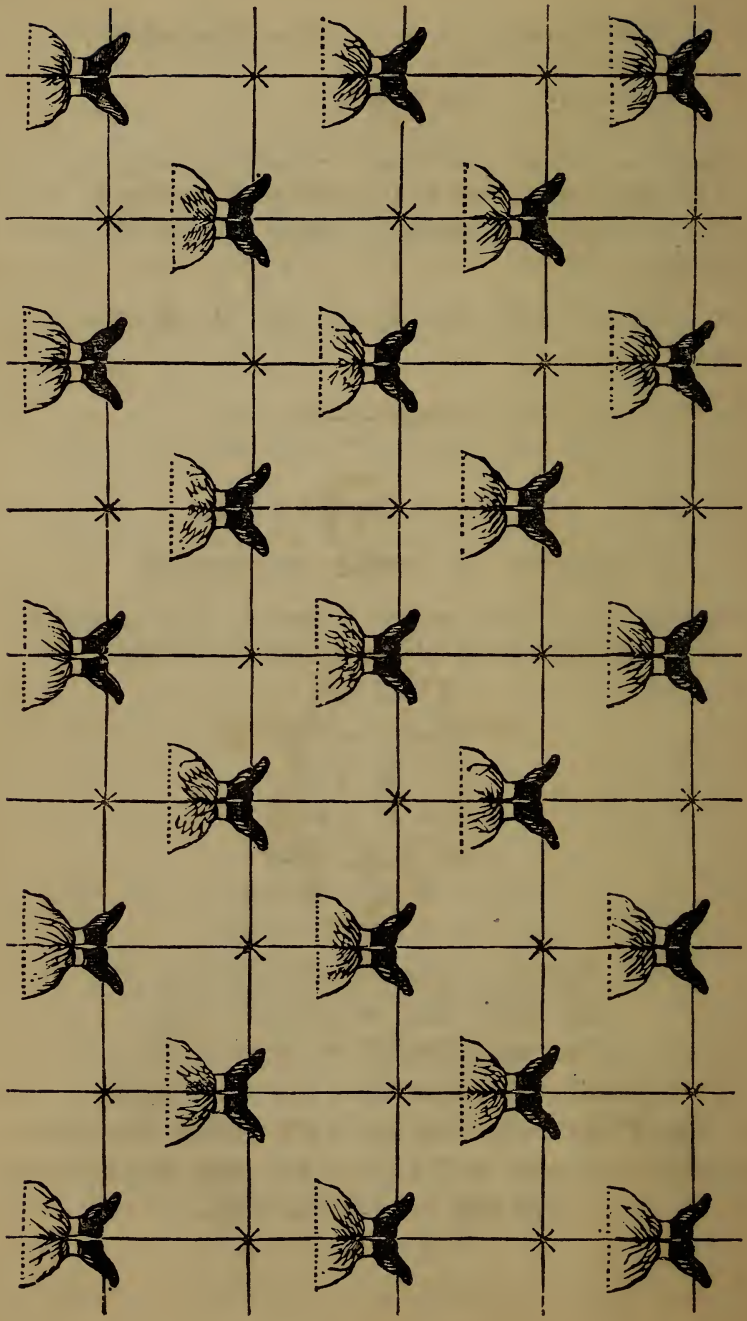
No's 1, 2, 3, 2, 5, 2, 3, 2, etc.

SCHOOL MOTTOES

ADAPTED TO THESE MOVEMENTS.

"Short and appropriate mottoes learned by children will be remembered and felt during life."—*Northend.*

I will try.
Always ready.
We aim high.
I can if I will.
Dare to do right.
Thou, God, seest me.
Labor conquers all things.
We must aim at thoroughness.
He liveth long who liveth well.
If we would excel, we must labor.
Learning is better than silver and gold.
Speak the truth; act the truth; think the truth.
Excelsior—higher and higher, but only step by step.
The end crowns the work.



DUMB-BELL EXERCISES.

"For more than two thousand years the dumb-bell has been in use as a means of physical culture. Many advantages are justly claimed in its behalf. It deserves its great popularity."

THE DUMB-BELLS

USED should be made of wood, and, at least, three and a half inches in diameter. They should weigh from one to three and a half pounds, according to the strength of the performer. Those weighing six pounds are heavy enough for the strongest man. They can be readily made, at a small cost, by any wood turner.

THE ROOM

Should not be too cold. Keep the temperature well up to 60° F. It is necessary that the room be well ventilated, and free from dust. If a class practice in a carpeted room, it should be well swept and dusted previously. The position on the floor is shown by Diagram, page 34.

TIME.

For class practice the evening is as good time as any. Care should be taken not to require practice just before or just after eating. Those who wish to gain the most physical advantage, should practice every morning, allowing one-half hour before or one hour after breakfast.

MUSIC

Is an essential feature of the practice for classes. The piano is just the thing for parlor gymnastics. Vocal accompaniments are very beneficial. They clear the voice, expand the chest, and strengthen the lungs. The series are adapted to tunes of marked even measure.

The following suggestions concerning

DRESS

Are furnished by Madam Demorest, of New York:

"Nothing could be invented more suitable than the Garibaldi waist, the short skirt, and trowsers. The material should be very warm. A flannel lining should be added, which will not only be found necessary in order to impart comfort to a dress which is worn so loose, but preserve from sudden chills when the exercises cease. This is particularly requisite with the waist and drawers, unless knit drawers are worn under the latter.

"The dress should be loose enough, the waist long enough under the arm, and the sleeves long enough, also, to allow of the arms being stretched out to their utmost limit. The sleeves must be closed at the wrist. The pants should be drawn in at the ankle by an elastic band.

"It is very important to the good effect that nothing should be left flying, and that no *mixtures* of colors should be used. *Contrasts* are, of course, very effective, when the combination is in good taste, but they should always be obtained from solid colors.

"Trimmings may be waved or festooned, or put on as a plain border, but they should always be flat, and seem to form, as far as possible, an integral portion of the dress.

"Buttoned boots are the best, as elastic gives too much, and laces break. They should be of cloth, foxed with kid, and neatly fitted to the foot.

REMARK.—These exercises may be performed *without* dumb-bells, making them *free*.

FIRST SERIES.

POSITION: — Stand erect, as in Free Exercises; bells at side, horizontal and parallel.

1. Right bell under arm and back to position, four times. Fig. 1.
2. Left bell up and back, four times.
3. Both bells up and back, four times.
4. Alternate with right and left, four times. Fig. 1.
5. Both bells on chest. Fig. 2.
6. Bells on shoulders.
7. Right bell thrown horizontally to the right, and back to position 6, four times. Fig. 3.
8. Left bell thrown to the left and back, four times. Fig. 3.
9. Both bells thrown horizontally and back, four times. Fig. 3.

Fig. 1.

Fig. 2.

10. Alternate, four times.
11. Right bell thrown perpendicularly and back, four times.
12. Left bell thrown perpendicularly and back, four times.
13. Both bells up and back, four times, as in Fig. 4, except bells parallel.
14. Alternate, four times.
15. Bells on chest. Fig. 2.
16. Position.
17. Right bell on chest.
18. Right bell on shoulder.
19. Same as No. 7.
20. Same as No. 17.
21. Position.

    Repeat the last five, four times.
22. Left bell on chest.
23. Left bell on shoulder.
24. Same as No. 8.

Fig. 3.

Fig. 4.

25. Same as No. 22.
26. Position.
    Repeat the last five, four times.
27. Same as No. 5.
28. Same as No. 6.
29. Same as No. 9.
30. Same as No. 5.
31. Position.
    Repeat the last five, four times.
32. Same as No. 17.
33. Same as No. 18.
34. Same as No. 11.
35. Same as No. 17.
36. Position.
    Repeat the last five, four times.
37. Same as No. 22.

38. Same as No. 23.
39. Same as No. 12.
40. Same as No. 22.
41. Position.
    Repeat the last five, four times.
42. Same as No. 5.
43. Same as No. 6.
44. Same as No. 13.
45. Same as No. 5.
46. Position.
    Repeat the last five, four times.
    Repeat from 1 to 16.

SECOND SERIES.

POSITION:—Same as in first series.

1. Right bell on chest (Fig. 2), thrown horizontally in front (Fig. 5), back to chest, and then to position.
2. Left bell same as right in No. 1.
3. Both bells same as right in No. 1.
4. Right bell on chest (Fig. 2), thrown horizontally to the right (Fig. 6), back to chest, and then to position.
5. Left bell on chest (Fig. 2), thrown horizontally to the left (Fig. 6), back to chest, and then to position.

Fig. 5.

6. Both bells combining No's 4 and 5.
7. Right bell on chest (Fig. 2), thrown perpendicularly (Fig. 4) back to chest, and then to position.
8. Left bell same as right in No. 7.
9. Both bells same as right in No. 7.

   Repeat each of the preceding, four times.
10. Both bells on chest. Fig. 2.

Fig. 6.

11. Right bell thrown to the front and back to chest.
12. Left bell same as right in No. 11.
13. Both bells same as right in No. 11.
14. Alternate, throwing left forward as the right comes back, and *vice versa*. Fig. 5.
15. Right bell thrown to the right and back to chest.
16. Left bell thrown to the left and back to chest.
17. Both bells combining No's 15 and 16.
18. Alternate, as in No. 14.
19. Right bell thrown perpendicularly and back to chest.
20. Left bell same as right in No. 19.
21. Both bells same as right in No. 19.
22. Alternate, as in No. 14.

    Repeat from No. 11, four times each.

    Repeat from No. 1 to 9.

THIRD SERIES.

POSITION: — Same as in first series.

1. Right bell swung from the body to the right, so as to bring the arm perfectly horizontal. Fig. 3. Do not twist the bell in swinging.
2. Position.

   Repeat 1 and 2, eight times.
3. Left bell swung to the left. Fig. 3.
4. Position.

   Repeat 3 and 4, eight times.
5. Both bells swung from the body, combining No's 1 and 3.
6. Position.

   Repeat No's 5 and 6, eight times.
7. Right bell swing from the body to the right, so as to bring the arm perpendicular, describing a semi-circle. Fig. 4.
8. Position.

   Repeat 7 and 8, eight times.
9. Left bell swung to the left. Fig. 4.
10. Position.

    Repeat 9 and 10, eight times.
11. Both bells swung from body, combining No's 7 and 9.
12. Position.

    Repeat 11 and 12, eight times.
13. Right bell swung to the front, so as to bring arm horizontal. Fig. 7.
14. Position.

    Repeat 13 and 14, eight times.
15. Left bell same as right in No. 13.
16. Position.

Repeat 15 and 16, eight times.

17. Both bells same as right in No. 13.
18. Position. Fig. 7.

Repeat 17 and 18, eight times.

19. Right bell swung to the front, so as to bring the arm perpendicular, describing a semicircle.
20. Position.

Repeat 19 and 20, eight times.

21. Left bell same as right in No. 19.
22. Position.

Repeat 21 and 22, eight times.

23. Both bells same as right in No. 19.
24. Position.

Repeat 23 and 24, eight times.

25. Same as No. 13. Fig. 7.
26. Right bell swung back as far as possible. Fig. 8.
27. Right bell swung to position 13.

Fig. 7.

Fig. 8.

Repeat 26 and 27, sixteen times.

28. Same as No. 15.
29. Left bell same as right in No. 26.
30. Left bell swung to position 15.

Repeat 29 and 30, sixteen times.

31. Same as No. 17.
32. Both bells same as right in No. 26.
33. Both bells swung to position 17.

Repeat 32 and 33, sixteen times.

34. Position.

FOURTH SERIES.

POSITION:—Bells at side; exactly horizontal, and so that a rod passing through one dumb-bell, lengthwise, would run through the center of the other; thumbs outward. Fig. 9.

1. Twist right bell so that the ends are reversed, then back to position.
2. Left bell twist.
3. Both bells twist.
4. Position as in Fig. 10.
5. Right bell twist.
6. Left bell twist.
7. Both bells twist.
8. Bells on chest. Fig. 2.
9. Position as in Fig. 11.
10. Right bell twist.
11. Left bell twist.
12. Both bells twist.
13. Bells on chest. Fig. 2.
14. Position as in Fig. 3.
15. Right bell twist.
16. Left bell twist.

Fig. 9.

Fig. 10.

Fig. 11.

7. Both bells twist.
8. Position as in Fig. 4, but bells parallel.
9. Right bell twist.
0. Left bell twist.
1. Both bells twist.
2. Bells on chest. Fig. 2.
3. Position.

In each of the preceding, twist eight times.

REMARK.—These exercises may be extended or varied to suit
e teacher or performer.

SITTING POSITIONS.

Malposition in sitting, common among our school-children, is a great evil. It cramps the chest and stomach, deforms the body, and enervates the whole system. It is a frightful source of disease and death.

FIRST SERIES.

1. Position: — Sit erect; eyes steadily in front; shoulders thrown back; arms hanging by the side; feet in front; heels four inches apart; toes turning out, forming with each other an angle of 25°.
2. Arms akimbo.
3. Hands clasped and on knees.
4. Arms folded.
5. Hands clasped and on desk.
6. Head resting upon right hand with right elbow upon desk.
7. Head resting upon left hand with left elbow upon desk.
8. Head resting upon both hands with both elbows upon desk.
9. Head resting upon both hands with hands upon desk.
10. Same as No. 1.
11. Right hand upon chest with fingers firmly closed.
12. Right hand thrown horizontally in front, back to chest, then to No. 1.

13. Left hand same as right in No. 11.
14. Left hand same as right in No. 12.
15. Both hands same as right in No. 11.
16. Both hands same as right in No. 12.
17. Same as No. 11.
18. Right hand thrown horizontally to the right, back to chest, then to No. 1.
19. Left hand same as right in No. 11.
20. Left hand thrown horizontally to the left, back to chest, then to No. 1.
21. Both hands same as right in No. 11.
22. Both hands combining No's 18 and 20.
23. Same as No. 11.
24. Right hand thrown perpendicular, back to chest, then to No. 1.
25. Left hand same as right in No. 11.
26. Left hand same as right in No. 24.
27. Both hands same as right in No. 11.
28. Both hands same as right in No. 24.
29. Arms akimbo.
30. Arms folded.

SECOND SERIES.

1. POSITION: — Same as No. 1, first series.
2. Arms akimbo.
3. Head turned to the right so that chin comes over right shoulder, and back to No. 1, four times.

REMARK.—Care must be taken that the head does not *tip over* in turning.

4. Head turned to the left and back to No. 1, four times.
5. Head tipped to the right with eyes front, and back to No. 1, four times.

6. Head tipped to the left and back to No. 1, four times.
7. Head bowed in front, keeping the shoulders well in position, and back to No. 1, four times.
8. Head tipped back as far as possible and back to No. 1, four times.
9. Bend body forward as far as possible, and back to No. 1, four times.
10. Body bent to the right and back to No. 1, four times.
11. Body bent to the left and back to No. 1, four times.
12. Arms falling at side with hands open.
13. Right shoulder raised as high as possible and back, four times.
14. Left shoulder same as right in No. 13, four times.
15. Both shoulders same as right in No. 13, four times.
16. Face to the right, lifting the feet and placing them in the aisle with left arm upon desk.
17. Face to the front as in No. 1.
18. Face to the left with right arm upon desk.
19. Face to the front as in No. 1.
20. Arms folded.

In No's 16 and 18 the pupil is ready to stand in the aisle.

THIRD SERIES.

1. POSITION: — Same as No. 1, first series.
2. Arms folded.
3. Hands clasped and resting on edge of desk.
4. Right hand thrown horizontally in front.
5. Left hand same as right in No. 4.
6. Strike hands together in front, five times.
7. Right hand on head.

8. Both hands on head.
9. Strike hands together five times over head.
10. Fingers resting on top of shoulders.
11. Strike hands together five times in front.
12. Hands on top of head.
13. Strike hands together five times over head.
14. Hands twirling over head.
15. Hands brought suddenly to desk with noise.
16. Arms folded.
17. Fingers resting on top of shoulders.
18. Hands on top of head.
19. Strike hands together five times over head.
20. Fingers twirling rapidly over head.
21. Hands brought to desk softly, tapping with tips of fingers in imitation of rain.

REMARK.—The force of the storm may be graduated by signals from the teacher. The pupils may at the same time whistle in imitation of wind. Two or three of the pupils may be designated to strike heavily on their desks with the fists, at intervals, imitating thunder.

22. Fold arms, sitting perfectly still.

A SERIES OF EXERCISES

ADAPTED TO ANY TUNE IN EVEN MEASURE.

POSITION:—Same as No. 1, first series.

1. Right hand strike on chest.
2. Right arm horizontal.
3. Same as No. 1.
4. Position.

Repeat the last four, four times.

5. Left hand same as right in No. 1.

6. Left arm same as right in No. 2.
7. Same as No. 5.
8. Position.
   Repeat four times.
9. Both hands on chest.
10. Both arms horizontal in front.
11. Same as No. 9.
12. Position.
    Repeat four times.
13. Right hand on chest.
14. Right arm horizontal to the right.
15. Same as No. 13.
16. Position.
    Repeat four times.
17. Left hand on chest.
18. Left arm horizontal to the left.
19. Same as No. 17.
20. Position.
    Repeat four times.
21. Both hands on chest.
22. Both arms combining No's 14 and 18.
23. Same as No. 21.
24. Position.
    Repeat four times.
25. Right hand on chest.
26. Right arm perpendicular.
27. Same as No. 25.
28. Position.
    Repeat four times.
29. Left hand on chest.
30. Left arm perpendicular.
31. Same as No. 29.
32. Position.

Repeat four times.

33. Both hands on chest.
34. Both arms perpendicular.
35. Same as No. 33.
36. Position.

Repeat four times.

37. Both hands on chest.
38. Right hand thrown to the front and back to chest, four times.
39. Left hand same as right in No. 38.
40. Both hands same as right in No. 38.
41. Right hand to the right and back to chest, four times.
42. Left hand to the left and back to chest, four times.
43. Both hands combining No's 41 and 42.
44. Right hand thrown perpendicularly and back to chest, four times.
45. Left hand same as right in No. 44.
46. Both hands same as right in No. 44.
47. Position.

Repeat from No. 1 to No. 36.

CALISTHENICS.

"A healthy soul can live only in a healthy body."

PRELIMINARY MOVEMENTS.

Position:—Standing in one rank, heels together and on the same line; toes turning equally out at an angle of 45°; body erect, shoulders square and falling equally; arms hanging naturally by the side; elbows near the body; chin a little drawn in, with eyes falling to the front.

FACINGS.

The instructor or leader will give the command:

1. *Class.* 2. *Right (or left)*—Face.

At the command *face*, raise the right foot, turn on

the left heel to the right (or left), raising the left toe a little, and then place the right heel beside the left, and on the same line.

1. *Class.* 2. *About*—FACE.

About: Turn on the left heel, so that the left toe shall be directly in front, at the same time carry the right foot to the rear, the hollow opposite to, and three inches from the left heel, the feet forming a right angle with each other.

Face: Raise the toes a little, turn upon both heels to the right, facing to the rear, and place the right heel beside the left.

MARCHING.

1. *Class, forward.* 2. MARCH.

Forward: Throw weight on the right foot without bending the left knee.

March: Advance the left foot straight forward about eighteen inches (vary according to size of pupil), throw the weight upon the left foot, and bring the right foot forward eighteen inches in advance of left. March thus directly forward without turning the head, and with eyes in position.

1. *Class.* 2. HALT.

Give the command *halt*, just as one foot comes to the ground; the pupil will rest upon that one, and bring the other to its side.

1. *Class, forward.* 2. *Double Quick.* 3. MARCH.

Forward: Throw weight on right foot without bending left knee.

Double Quick: Place hands above hips, back of hands toward body.

March: Make the step as in common time, but a little longer. Do not step too high, and do not strike heels heavily on floor.

Common time is at the rate of 90 steps, quick time at 110 steps, and double quick at 165 steps per minute.

TO MARCH BY THE FLANK.

1. *Class, right (or left)*—FACE. 2. *Forward.* 3. MARCH.

Face: Face to the right (or left).

Forward: Throw the weight on right foot.

March: Step off with the left foot.

1. *File right (or left).* 2. MARCH.

March: The head pupil, or leader, will change the direction of marching, to the right (or left) so that the new line of march will form a right angle with the previous one. Each pupil will march forward, and wheel successively on the same spot.

1. *Class, in two ranks.* 2. *Right*—FACE. 3. *Forward*—MARCH.

Face: Face to the right, the even numbered pupils from the head, after facing, will step quickly to the right side of the odd numbered pupils.

March: Step off with the left foot. In marching by the left flank, face to the left; the odd numbered pupils will step to the left side of the even numbered pupils.

The class having been brought to *right face,* command:

1. *Class, countermarch by file right (or left).* 2. MARCH.

March: The leader will wheel to the right (or left), and march in an opposite direction on a line parallel to, and about fifteen inches from the first. Each pupil will march forward and wheel successively on the same spot.

The teacher is now prepared to exercise the class in a variety of calisthenic movements.

CALISTHENIC FIGURES.

The following are beautiful as well as profitable exercises for young ladies, and are appropriate for parlor entertainments. They may be arranged for a Flower Queen Festival, the young ladies dressing in white, and wearing wreaths of flowers.

The figures are arranged for classes of twenty, but, by a proper division, may be performed by any number.

The first in the line and every alternate one are called No. 1's, the others, No. 2's. The class is divided into two sections, and the first in each is called a leader.

THE SQUARE.

Songs: "Happy Meet We Here;" "Mountain Maid's Invitation;" "All Hail the Joyful Morning," etc.

1. Form in single file, and march around and form a hollow square. Pass around four times, then change the direction of the movement by countermarching inside. Diagram A.
2. Marching into line, each leader will file *right* or *left*, and form each section into a hollow square. March around four times, then change the direc-

Diagram A.

Diagram B.

tion of the movement by countermarching inside. Pass around four times, and then form into a large square.

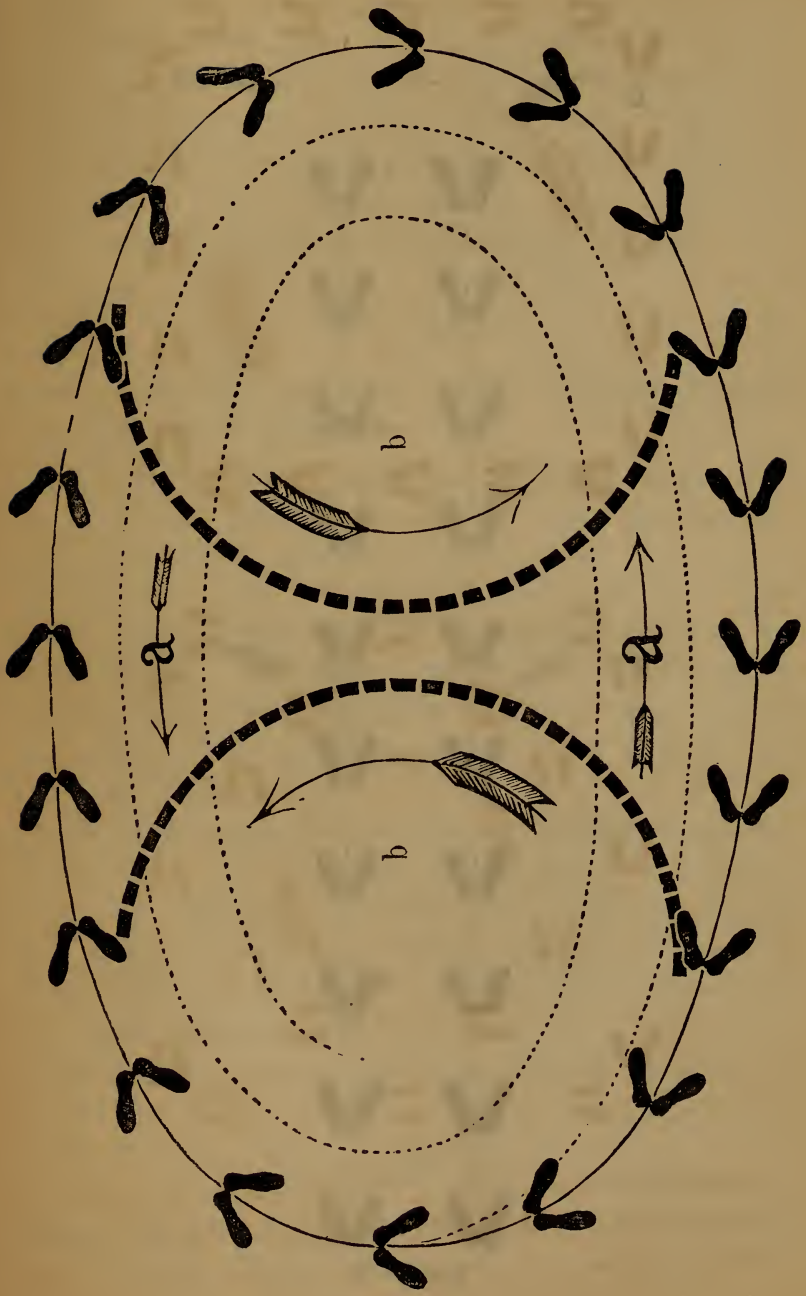


Diagram C.

Diagram D.

3. The second and fourth ones on each side of the square will side step one pace inside the square, forming as in Diagram B. March around, one square within the other, four times. Inside set *about face*, and all pass four times. Outside set *about face*, and march four times. Inside set side step to place, and class pass into line.

THE CIRCLE.

Songs: "The May Queen;" "The Maying Party;" "Flowers of May," etc.

1. March around in a circle or ellipse. Circle four times, then change direction by countermarching inside. Diagram C.
2. Leaders march through the center of the circle, passing each other on the right, and form two circles. Pass several times, and then form into a large circle. Diagram C (b). If the first be a circle, the second should form two ellipses, and *vice versa*.
3. Form in double file. Divide each rank into two sections. The head one of each section will pass in the direction of dotted line, Diagram D, and form four circles. Several changes may now be made in the direction of marching, producing a very pleasing effect.

Four squares may be formed in a similar manner.

THE SPIRAL.

Songs: "Tell me where do Fairies dwell;" "I would I were a Fairy Queen," etc.

Diagram E.

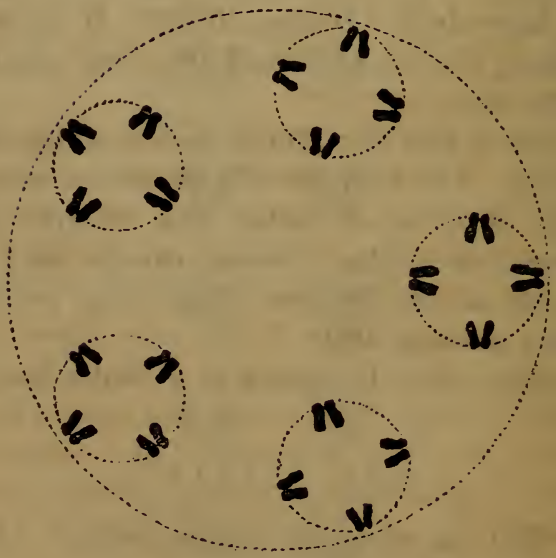


Diagram F.

March around in a large circle or ellipse. First leader then passes just inside the circle and gradually winds up to the center, forming a spiral; countermarching, the leader will pass through the spaces of the previous winding, and form a large circle or ellipse again. Diagram C (a).

Form two circles, and then, from these, form two spirals.

THE WREATH.

Songs: "A Rosy Crown we Twine for Thee;" "Bring Flowers;" "On the Village Green," etc.

1. March around in a large circle, eight times; *about face* and pass, eight times.
2. No. 2's side step one pace toward the center of the circle; march around in two circles, one within the other, four times. Diagram E. Inside circle *about face*, and all circle around. All *about face*, and pass around.
3. All face toward the center of the circle, and join hands in their respective circles. All circle to the right with side step. All circle to the left. Inside circle to the right, and outside circle to the left, and then *vice versa*.
4. No. 1's, joining their hands, raise them, forming arches. No. 2's, courtesying under the arched arms of No. 1's, step back and form a large circle or wreath. Circle around, thus entwined, with side step to the right, twice. Circle to the left, twice.

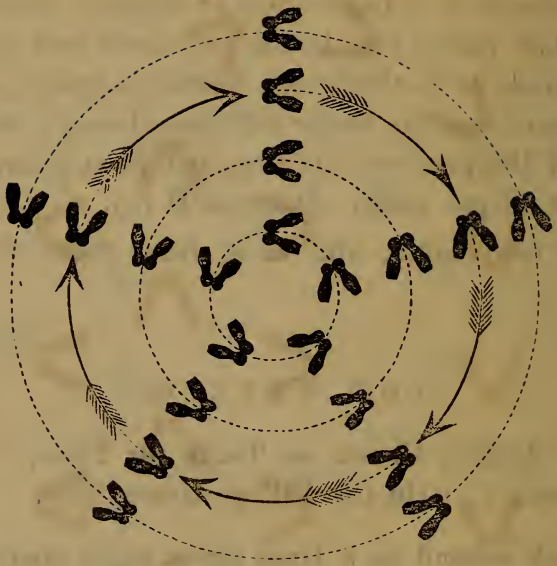


Diagram G.

5. No. 2's, courtesying under arched arms of No. 1's, step forward one pace. No. 2's, dropping hands to side, *about face* and join hands with No. 1's, forming sets of four each. Diagram F. Each set swing twice and a half around, leaving No. 1's in center of circle. Repeat No's 2, 3, and 4.

THE STAR.

Songs: "We are the Flowers;" "Who shall be Queen?" "Prepare we for the Festive Scene," etc.—*From Root's Flower Queen.*

Form in a large circle. No. 2's step obliquely to the left, in front of No. 1's; each even couple step obliquely to the left, placing themselves in front of the odd couples, forming a Star. Diagram G. *Right* or *left face*, and march around in circles.

Diagram H.

THE BOWER.

Songs: "We Come from Palaces" (Coronation March); "Receive thy Crown, O Chief of Flowers."—*From Root's Flower Queen.*

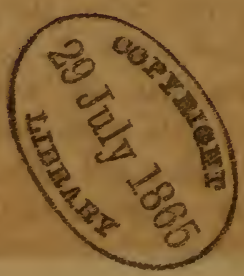
March around in a large circle, twice; the first couple stop, facing each other as in Diagram H, and, joining hands, elevate them, or, if wreaths are used, form an arch with them; the second couple will pass under the bower and form an arch in the same manner; the remainder of the first section will pass through and form successively.

The second section will march through the bower, turn to the left, and pass to the foot of the bower; through again, and, turning to the right, pass to the foot again. The second section will, a third time, pass through, and form *themselves* into a bower.

The first section, taking down wreaths, may march in the same manner as the first. The first section, in passing through the third time, will join hands and pass with side step, when the second leader, with each of the others in succession, taking down wreaths, will join hands with the others, and all pass into a large circle.

The wreaths should be made large enough to be thrown over the shoulders while marching.

These exercises may be extended or varied to suit the occasion.



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